#### By HENRY MeBRIDE.

HE town has been pleasantly stirred during the week by the news that the Sargent portrait of John D. Rockefeller was on view at Knoedler's and everybody has been Knoedler's and everybody has been it hangs upon the most distant wall it hangs upon the most distant wall it is a sping that nay. Whether sargent said yes quickly or dailied for a while with the ambassadors we know not. I but he did say "yes." The picture now hange in the Knoedler Galleries. It hangs upon the most distant wall dropping in to see it. Nobody knew he was doing it. The announcement You see it the moment you enter the that a portrait of President Wilson door and you see it excellently well, for it carries. All Sargents carry. The was to be undertaken was a bonne bouche in the way of news some weeks ago but that Surgent is really going back to his job as the official portrait painter of the world is very surprising, and that is what seems to be indicated is the present little exhibition. The one portrait might have been re-, orded as an exception, but there cannot be two exceptions to a hard and

No one that I have heard of knew way Sargent quit some years ago, but there were plenty of people willing to painter's eyes had grown astigmatic. swear that he had quit. Sargent had Sargent, however, always shirked his reasons, of course. No one ever hands. At his best he never matched the hands that Themas Eakins put takes a drastic stand like that without upon the modest and quiet portrait of having a reason. But it's a secret, and John B. Gest that hangs in a corner takes a drastic stand like that without I for my part hope it will never be dis- of his memorial show. covered. There will be unkind pryers into other people's affairs who will twist themselves and the John D. Rockefeller portrait inside out in the tips, to counterfeit that effect, freeffort to solve the mystery. Tap Sun joins with the Art World in praying that these mischief makers may be the "Madame X." in the museum apfrustrated.

Without knowing in the least nor Without knowing in the least nor he painted that picture. He was still caring why Sargent renounced the under the influence of the ateliers pleasures and profits of portrait mak- when he did it, and gave the hand the ing at is only too easy to surmise why and how he came to resume the cooupatien The commands became too impublic favorite is no sinecure either in kingdoms or republics. King George of England is less master of his time than the veriest coster of the East End. Reasons of patriotism can compel a painter who has once been a portraitist to continue being a portraitist. voice from the other world that could gent's middle period. not be denied, saying, "Sargent, paint Wilson"; and when the Rockefeller begin to speak woe betide the

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individual that says them nay. No one not even Col. Roosevelt, has succeeded in saying that nay. Whether Sargent in the large gallery on the first floor.

accents of the head have been carefully pitched above those of the hands, distance as you care to view it. The picture, in fact, is at its best when seen from a distance of twenty feet, A closer approach shows that the former insouciance of Sargent's brush has disappeared. The dashing attack upon the planes of the face has given away to a freatment that, it must be allowed, is fussy and photographic, The high lights of the knuckles upon the hands are scumbled weakly, as though wornout brushes had been used or as though—dread thought—the pear to belie what I am saying, but Sargent had not struck his stride when

was considered de rigueur by artists of that time.

It is curious to note the fashion perative. The position of being a great that there are in art as in life. Most sions to the mode of a generation ago thought it artistic to bend the wrist like "Madame X.'s." Mr. Blashfield and painters of that type still cling to that ideal. Even now people in the rural districts consider it the height of refinement to crook the little finger when drinking tea! But I prefer the The Sir Hugh Lane bequest was like a pulsating, if sketchy, hands of Sar-

In the matter of interpretation our

little academic twist at the wrist that

artist has been as kind as possible. There never was so kind a Sargent. Not a trace of caricature anywherethe excess of height was probably an accident and means nothing pro or con. Mr. Rockefeller according to the paintings by prominent artists. One picture is sweet, sympathetic and inideal college president of a few years ago, before the business man type college president came into vogue. There is not much force in the haracterization, but such force as there is is the bookish force of a student remote from affairs. There is no suggestion whatever of the weeping widows and orphans that played such a large part in the background of Miss Ida Tarbell's lamentable portrait. The famous chevelure has been respectfully, not to say caressingly, lundled by the artist. It will never be questioned by posterity.

I have now said enough, I think, to

indicate to deep students of the Sarmany of us as once there were—that the "John D. Rockefeller" will not displace the "Ascher Werthelmer" from its proud eminence as Sargent's chief work. It will not compare even with the Henry Marquand portrait in our museum. However, we can face it ith equanimity, even with satisfactice work in the great task that now confronts Sargent, and for which we may consider him as buckling on the necessary armor-and that is the por-trait of our President.

That is a test for you worthy of the stoutest talent! Wilson is difficult. He is not easily pictorial and he has no attitudes. He is most unfortunate in photographs. I wish I might dismiss from my mind that view of him heading the procession of conscripted men in Washington bearing aloft the Stars and Stripes and wearing a straw hat. I hope sincerely that Sargent will abstain from all use of photographs in the new portrait. Since it is bound to be difficult any-

how, why not defy difficulties? Why not insist, Sargent, upon being the historian of this President? Give us one of his great moments. Give us don't afraid-Wilson delivering his mes sage to Congress. You did a whole lot for the young Duke and Duchess of Marlborough. You posed them on the flags in the background and festoone them with their coronation ermines. Nothing was too good for the young Mariboroughs. Do as much for our

It will necessitate endless studies. It Imagination, intuition, memory, will be taxed. There will be the intricate play of light and shade upon the lesse

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"Portrait of John D. Rockefeller," by John Singer Sargent. On exhibition in the Knoedler Galleries.

characters in the drama, the banalities George Gray Barnard est le plus gran of the still life upon the platform to sculpteur qu'aient eu des Etats-Unis suppress or to emphasise, as the de- Grand ami de la France, il habite à

Still Another "Lincoln" by George G. Barnard.

The Sculptors' Gallery has opened with an exhibition of sculpture and of the artists is so prominent in the public eye at this moment that his contribution quite dwarfs in interest George Gray Barnard, and oddly enough he shows a "Lincoln." It is not "the" Lincoln, but another one The catalogue illustrates still a thir)



Han Temple Lamp, at the Tonying Galleries.

lock, was substituted.

The new "Lincoln" will not give offence to the mob that has been howlng about this photograph or that, but be unfinished, and the rough and dirty stone envelops the features like the fuzzy cap of an aviator. Being un-finished it calls for no especial com-

The many Lincolns and the indecision about which of them is to be exposed indicate possibly that the sculptor has been made nervous by all the clamor that has raised about his ears. This would be understandable, for a mob, however ignorant, is for-midable. It is apt finally to get upon the nerves of any one, and the nerves of an artist are more sensitive than the general. It is, nevertheless, the sort of thing that every true person has to face at some time or another in his life. It has been faced so often, in fact, by celebrities of the past that a regular schedule of conduct has been drawn up for just such occasions. The principal counsel in it is to wrap one's cloak about one, to keep apart from the multitude, to listen not and above all to speak not in raply. "He was oppressed and he was afflicted. yet he opened not his mouth" follows closely upon the heels of the superb from Isaiah that Mr. Barnard hurled at his tormentors a few days ago. Even the ingenuities of modern science have never improved upon that Left alone it wears itself out and then, when calmness has been restored, the voice of wisdom is heard. Hefore Mr. Barnard abstains from

reading "Lincoln" notices, there is one that he might treat himself to just to

wind up with. Le Cousin Pone, a Purisian review devoted to art mat-

ters, begins a long article upon the

controversy with this passage:

velopment of the theme may require. New York une abbaye ancienne avec It is work truly for a giant. But—be un très beau cioître qu'il acheta en a giant. Who would shirk work when shirk when debut de la guerre, pour venir en aide à nos œuvres de guerre, il eut l'idee tion, moyennant une redevance dont la multiplicité produisit des sommes considerables." There are signs of the quieter easoning that will gradually educate the public in an article in Arts and

"The reports of the camera may nothing to our ignorant eyes. The best the other works on display. It is photograph of Mr. Lincoln, did we George Gray Barnard, and oddly know nothing of him, would mean nothing to us. We should think through it of a funny gentleman in the funny clothes that the 'tasteless' people of 1850 and 1860 for some unac countable reason consented to wear

We have seen many men who more of less resembled him in the old fashioned ims which we used to laugh over The discussion is for and against Mr. Barnard's 'Lincoln.' The fight is so violent and inconsidered on one side elt and Charles Dana Gibson and the ditor of some small paper in the ountry somewhere are used to add olume and, incomprehensively, au-

hority to its argument.
"And on the other side, so violent hat Mr. Lincoln's son, at best not much more than human, has been quoted. Now Mr. Lincoln's son states more and different words that this not a literal portrait. He undoubt edly owns photographs that would grove his argument. It is very posside also that Mr. Lincoln, Inheriting something from his mother, likes to think of his father as a polished gentleman. [We all have our vanities. We do not think of him that way; some of us do not think of him as a man at all. We conceive him rather as a mighty spirit for good, a gnarled oak knew what was best for the earth. "A sensitive figure, for the horrors it ing."

went through left indelible marks; a strong figure, for it was able to counteract the pull of its sufferings with or vulgar, the number of moles on his preserved and are said to display reface one or ten, is irrelevant. We do markable proficiency. not want a literal picture of the body.

destroyed it forever. It is dust now.
But the soul is as alive and fresh and vigorous to-day as it ever was, and it is this, this mighty influence, the real Lincoln, that we should want England to know and to admire.

Success.

"During his years in Paris began ond week, during which French and British charity posters will, be shown, and Dr. Alfredo Wyss will speak at 4 or o'clock on December 17, the opening day of the third week, when war loan france. For several years he sun-"Whether Mr. Barnard's figure will or will not accomplish this end we are not prepared to say. We know the figure only in reproduction. Like the Bourgeois of Calais it seems to have something in it of the grotesque. To the eyes of his contemporaries the figure of Lincoln had something in it of the

and the figure as a soul, by which polished gentlemen are recognized; one ages in a regular mould. Lord Chester-field, with the sculptor-editor who would have it refined or improved, would certainly have found fault with his manner of entering a drawing room. But Lord Chesterfield preceded the advent of democracy, of a time could become the heads of nations." Among the other works in the Soulp-

tors' Gallery are two beautiful figures by Edith Woodman Burroughs, one of fountain at the Panama-Pacific Exposition: one of Robert Chanler's remarkable screens; three panels in stone by John Gregory called "Wine, Women, Song"; drawings in pastel, by Paul Dougherty, that are like the work of Arthur B. Davies minus the poetry; figures by the famous Jane Poupelet; a carving in wood by Laurent; paintings by W. J. Glackens and figures by Calder, Mahonri Toung and Malvina Hoffman.

### Boudin's Struggle

for a Reputation. The addition of the "Beach at Trouville," by Eugene Boudin, to the col-

"What we want is a figure which shall represent the soul and not a bit of literal camouflage, mathematically, historically or locally accurate, a family album figure. What we really want is a permanent picture of the soul, and the soul because the soul alone is immortal. The body was not very strong mortal. The body was not very strong agun in the hands of a crazy actor.

Who had brought a canvas into the simple who had brought a canvas into the strong that a canvas into the strong

france. For several years he sun-ducted an academy, l'Ecole Saint Italy, Russia and the United States Simeon, in an old Norman country inn. As a resting place for most of the celebrated French artists of the crs to be exhibited will be posters time it was a remarkable institution, loaned by Mrs. McDougall Hawkes, but financially it had small success.

"Years of hard struggle in various cities followed for Boudin, the almost annual exhibition of his works in Paris resulting in few sales. While living in a garret in Havre there was a time when he had to resort to burning furniture to warm himself. Later, in Brussels, he was obliged for a time to turn day laborer. But his health and courage remained intact, and graduregularly, though at low prices. When he was 65 years old he was at last awarded a gold medal at the Salon. the old artist received the ribbon and

Breton harbors showing quays and lection. jettles, with masts of square riggers paint scenes de plage at the fashionpaint scenes de plage at the l'ambien able watering places; and it was then that our Beach at Trouville, pur-chased in 1915 from the Dunwoody Fund, must have been produced.

is never stereotyped nor theatrical, end, Ann Goldthwaite, M. Paul Roche. The charm of his water, the depth and Many of the prints have been sent in reach of his skies, with that marvel-lous subtlety of silvery grays and vio-training for military service of the let grays and leaden grays, his habit lection of the Minneapolis Institute in-duces "H. B. W." to recount the story

Panel by John Gregory, on exhibition in the Sculptors'

most of the other blographies of men of original talent. He writes: "For his subjects Boudin went to

the harbors and beaches of the Norman and Breton coasts. His father was pilot of the steamship Francois of Havre, a bluff hearty sailor of the that rooted in earth, alone and suffer- old type, so Wynford Dewhurst tells ing there in a time of terrific violence. us in his book on 'Impressionist Paint-

"His mother was stewardens on the same ship, and the young Boudin, born at Honfieur in 1824, spent most the push of a remedy. This figure is not the figure of a polished gentleman. The clothes he wears do not matter. The last of his shoes is apart from the question. Whether his back was bent or straight, his poise elegant tumen. Some of them have been tumen.

"When Boudin was 14 years old his head of the figure that is to be sent to a literal picture—a puzzle which we father fortunately grew tired of the London; but at the last minute it was cannot solve. What we do want is a sea and set up a stationery shop in withdrawn, and a mask of Lincoln's picture of the significant soul within Havre, where Boudin had more time face, just emerging from the rough the insignificant frame."

"Madison Square," by William Jean Beauley, at the Milch

vases dated around 1870 show a clear

Notes and Activities of the Art World

The Macbeth Galleries are showing selected group of paintings and sculptures by well known artists. The and the hanging has been sympathetically attended to, so that the pictures all seem to be looking their best. None of the artists is represented

by anything experimental or daring and as all of them have been rather fully commented upon at times in these columns there is nothing to add but that all of these artists appear to be in their usual health and spirits. If you have seen a John Sloan "Back-yard" view in Greenwich Village before, you will have a fair notion of the one he now shows, with a cat creeping over the snow in the stealthy manner that cats in Greenwich Village soon acquire. The three pictures by Jerome Myers are pleasant in color and arrangement; the "Proces-

sion," by W. J. Glackens, records a stirring occasion in Washington Square; George Bellows sends a Whistlerian "Approach to the Bridge." and William J. Beauley some of the clever canvases that he recently exhibited further north in town. But the most serious of the paintings is the "Seventh Avenue and 55th Street," by Ralph A. Blakelock, very intensely

During the exhibition of war posters of the allied countries to be held for the benefit of the American Red Cross in the Arden Gallery during the three weeks beginning December 3 many posters will be on public view for the first time in this city, while at least two will be displayed for the first time

anywhere.

The first week is to be devoted exclusively to the showing of recruiting posters. Among them will be a new poster by Frank Brangwyn, the artist who has done such effective work for Great Britain and France, to be used by the United States Navy for recruiting purposes. This poster has just been printed and has not yet been seen outside of Government circles. Another new navy recruiting poster, by Henry Reuterdahl, also will be shown for the first time. Included among the more than 100

Included among the more than 100 British recruiting posters to be exhibited are interesting examples from Australia and South Africa. None of these have been heretofore publicly shown or reproduced in this country. There will also be on view posters from Canada and Ireland, as well as the best of the Parliamentary Com-mittee series used in Great Britain. The interest in these recruiting post-ers is heightened when it is recalled that they were in large part respon-sible for the raising of the British

will be on view.

Among the approximately 600 post-Mrs. Margaret Barry Carver, Mrs. F W. Gavin, Dr. Herman T. Radin, Ed-ward B. Lee and Guion M. Gest.

The second exhibition of the Brook lyn Society of Etchers will be opene in the print department of the Brooklyn Museum on December 8, when 4 to 6 o'clock for the members and associate members of the society, and ally his pictures came to sell more for the members of the museum and their friends. The exhibition will be continued until December 26, inclusive. There will be 171 exhibits in-The Government bought one of his cluding many contributions from etch-paintings for the Luxembourg in 1888.

and another a few years later. Finally, in 1896, two years before his death, range as far west as Illinois, Colorado the old artist received the cross of the Legion of Honor.

"The subjects of most of Boudin's by members or non-members, are the choice by jury from a competitive section of the exhibitors are lection. Twenty of the exhibitors are members of the Brooklyn society and fretted against gray skies. Some time thirty-eight exhibitors are non-mem-after 1868, Isabey persuaded him to bers resident in localities outside of Greater New York.

The officers of the society are as follows: President, Ernest Roth; cor-"Yet in reality his subject was al-ways sky and atmosphere. Clouds fascinated him. His painting of them is never attractured." responding secretary, John T. Arms; United States and allied armies.

During the exhibition lectures on etching, arranged for by the society

of this master's struggle for reputa-decomposing his tones, these things are given as follows: December 8, a tion; a story that is astonishingly like must indeed have influenced the lecture on "Some Classic Etchings" by lecture on "Some Classic Etchings" by William M. Ivins, Jr., curator of prints at the Metropolitan Museum of Art; on December 15 a lecture on "Etching." with demonstration of various processes, by M. Paul Roche, the dis-The following is a list of the exhibitors: Members of the society—

John Taylor Arms, Antonio Barone, Frank W. Benson, Sears Gallagher, Ann Goldthwaite, Morris Greenberg Ernest Haskell, Eugene Higgins, Troy Lewis, Katherine Merrill, Joseph Pennell, Will J. Quinlan, Fred Reynolds, Paul Roche, Ernest D. Roth, George Senseney, Dwight C. Sturges J. C. Vondrous. Non-Members Alex A. Blum, Theodore Bolton, Ed Borein, Benjamin, C. Brown, George Elbert Burr, Elizabeth Colwell, R. M. Crosby, H. L. Doolittle, Kerr Eby, Agnes N. Fernbach, Gilbert Fletcher, Antonio Guarino, Mary Gearhart, Edith Loring Getchell, Gustav F. Goetsch, Robert B. Harshe, C. Hassam, Bertha E. Jaques, Charles P. Larsen, Chester Leich, William Auerbach-Levy, Louis Orr, Gertrude Partington, G. T. Plow-Gleeson, Otto J. Schneider, Henry B. Shope, Cella M. Stuever, Frederick Weber and H. A. Webster.

Life of the South Seas is portrayed in the exhibition of paintings by Miss Frances Del Mar now on view in the west assembly room at the American Museum of Natural History. They show the manners and customs of the dark skinned natives of the antipodes and are the result of a recent journey to those remote regions. These picstudies for mural decorations and for a panoramic background of Maori life which is under consideration for the South Sea Island Hall in the museum.

Auguste Rodin executed several in teresting dry points, portraits of Vic-tof Hugo and others. Several of these, as well as reproductions of illustra-tions which he made, form part of the S. P. Avery collection in the print room of the New York Public Library. They, as well as a large drawing in color which came to the library through the legacy from Lydia S. Hays of Pittsburg, are displayed in the Stuart gallery of the library's building at Fifth avenue and Forty-second street. To them have been added photographs of the important and large collection of sculptures by Rodin owned by the Metropolitan Museum. From the standpoint of black and white art and of reproduction the little exhibit offers an inactivity of the great French artist just

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